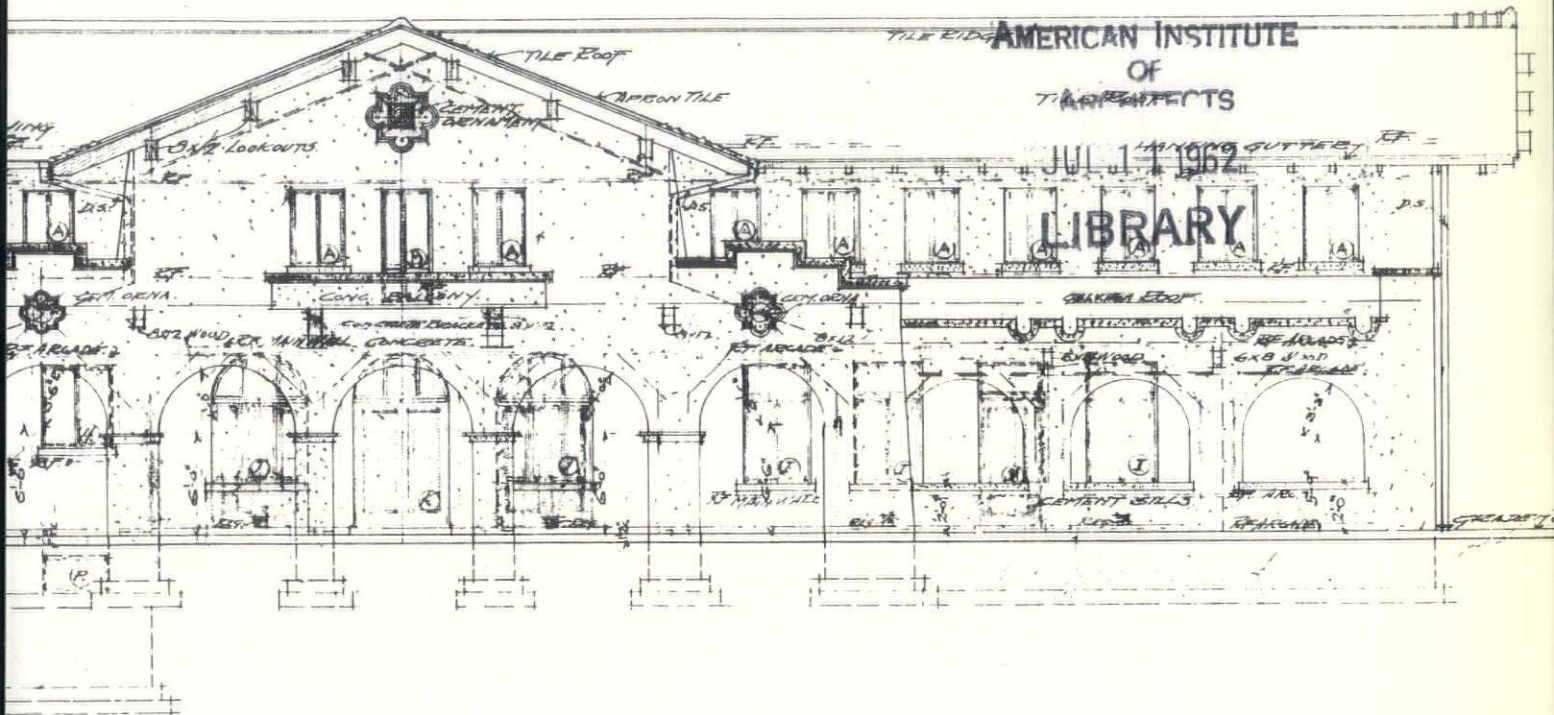
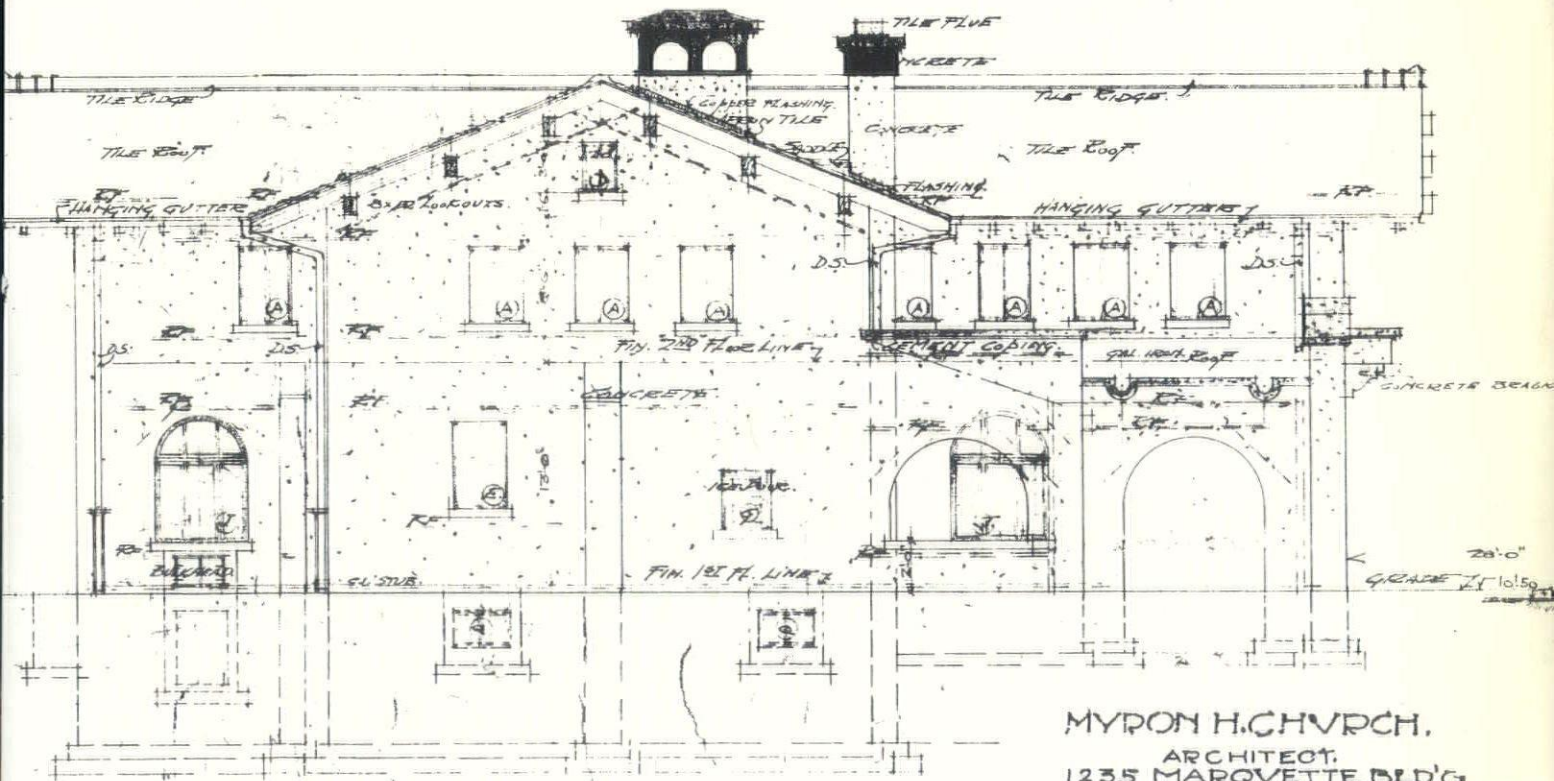


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Membership List: New Mexico Chapter, AIA	5
Report on the UNM Department of Architecture	7
Architecture and the Fred Harvey Houses —Dr. David Gebhard	11
Architectural Office of Kern Smith	19
Some Comments of Mr. Peter Blake	21
Book Review — Albert Solnit	22
Residence of Mr. and Mrs. Fred S. Leib —Deryl Dick and Don West	26
Notes	28
A. W. Boehning, Sr.	29
Index of Advertisers	30

(Cover — Plans Las Chavez Hotel, Vaughn, N. M., 1908-09)

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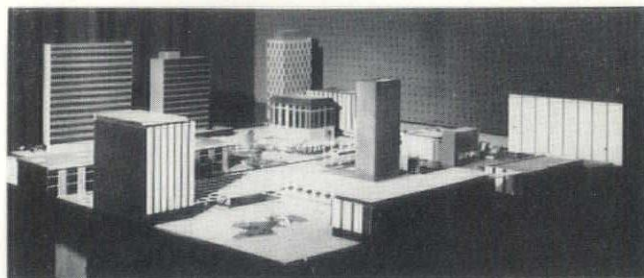
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A Report on the DEPARTMENT OF ARCHITECTURE ... U. N. M.

For the past several years the NMA has devoted an annual article to report the activities of the UNM Department of Architecture. The present article takes note of several recent departmental changes and activities.

The UNM Department of Architecture is just completing another year of successful activity. Student enrollment continues to swell — not that mere growth in numbers is to be equated with improved quality of work; new faculty members have been attracted to the Department; physical facilities have been augmented by a small working library. Most important of all, the quality of student work seems to be improving.

Following months of consideration the architectural faculty has decided on a number of important curriculum changes. These changes implement a decision made years ago to increase the course in architecture to five years. The reason for this earlier move was to broaden the student's educational experience by permitting a larger number of elective courses during his undergraduate years. The trouble with the usual curriculum in architecture, it was felt, is that so much technical information must be presented that no time is left in a four year course for subjects of general cultural importance. Under the new plan 44 hours of electives are provided in a 170-hour curriculum — the equivalent of three full semesters out of ten.

The principle decision made this winter was to delete architectural design from the first year of college work. There are good reasons for this change. One important consideration in the mind of the faculty in arriving at this important decision was that the first year

of college weeds out a very large number of students who for various reasons have failed to do college level work. By deferring the architectural design courses until the second year, the energy and teaching time of faculty members and the space in the drafting rooms—both in critical demand—can be saved. Thus the Department will be in a position to provide more attention and better working accommodations to the students who survive this critical first year.

The student, on the other hand, will come to architectural design in his second year with greater maturity and technical facility and thus be in a position to forge ahead more rapidly. The faculty feels that the same amount of architectural design can be concentrated in the remaining four years that formerly were spread over five.

Under the new plan the student will, during his first two semesters on campus, take English, math, a social science or humanities course and possibly one in drawing or three-dimensional design. Freed from the inevitable temptation to spend all his time in the architectural drafting room, he should stand a better chance of getting his University College requirements and English Proficiency Exam out of the way. New courses in architectural appreciation and art appreciation are to be organized with the intention of providing the student with a general aesthetic orientation.

Equipped with basic tools and some opportunity to investigate fields of potential cultural interest beyond his area of anticipated specialization, the student will then come to architectural design in his second year. Here he will find that planning in its several phases is stressed; he will be exposed to planning first in terms of the over-all plan of the city and neighborhood before he gets down to the plan of the individual building. He will have an opportunity to discover how over-all environment affects the design of the specific building. At the same time that he pursues this basic architectural design for five hours credit, he will take additional work in the Art Department—drawing, two-dimensional design—and several electives.

The third, fourth and fifth years of the architectural curriculum remain unchanged. Work of third and fourth year students accompany this article. During the first term of the final year students collaborate as a team on some large problem. This year two senior teams worked on a plan for redesign and redevelopment of downtown Albuquerque. These projects received considerable attention on campus and in the press. Last year's class had studied the possible design of a large park in Albuquerque along the banks of the Rio Grande. During his final semester, each student presents a thesis upon the successful completion of which his graduation depends.

In announcing these changes the architectural faculty does not feel that it has necessarily arrived at a final solution for teaching architecture. Undoubtedly a number of other experiments and modifications of the curriculum will be required in the next years as the Department seeks to define and redefine its objectives in the light of rapid changes that are currently taking place within the architectural profession. The important fact to this reporter lies in the faculty's awareness of these changes and their determination not to be content indoctrinating students in outmoded objectives and procedures.

Several changes in personnel within the Department are announced for next year. Harold Benson, who

for the past two years has taught fourth year design, leaves in early June for Pakistan where he will be Fulbright professor of architecture at the University of Lahore. A graduate in architecture from Harvard, Mr. Benson came to UNM from a position in the Albuquerque Planning Department.

Replacing Prof. Benson during his leave of absence will be Mr. John G. Grace. Born in Hawaii, Mr. Grace received his education in England—at Christ College, Cambridge, at the Bartlett School of Architecture, London University, and later had a varied and interesting career: private practice in London before the War, supervising architect of a government housing project in Vallejo, California, teaching at Tulane University followed by a fellowship to study post-war schools in Britain in 1959; private practice in Sausalito, California, and more recently in Jamaica. Mr. Grace is a member of the Royal Institute of British Architects.

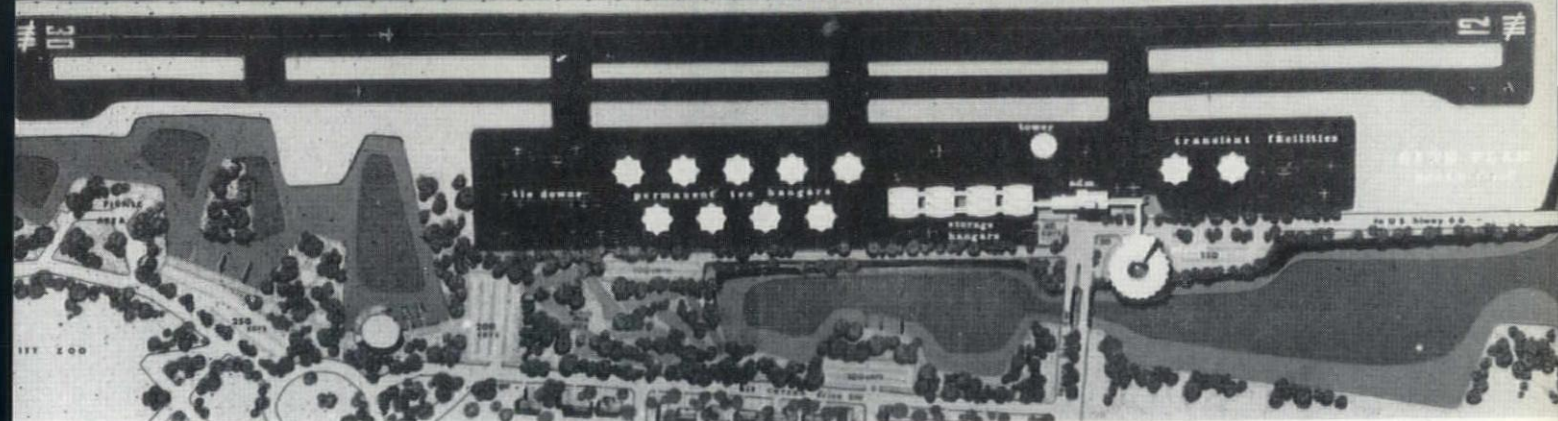
Mr. John Conron has given invaluable service as design critic at the Department for the past two years. Next year, however, he is taking a breather from his long and frequent drives from Santa Fe to Albuquerque with the hope that he will find time for some globe-trotting. The Department is grateful for his lively assistance and stimulation.

We might conclude with an observation on the positive affects resulting from the present incorporation of the Department of Architecture within the College of Fine Arts. This has proved to be the greatest of benefits. The College has been interested and helpful in improving the Department and in obtaining much needed additions to the staff. Dean Clinton Adams, the College's new head, has been especially understanding and cooperative.

In January, 1961, John J. Heimerich, chairman of the UNM Department of Architecture, sent a letter to AIA members in New Mexico announcing the creation of a departmental library and soliciting the cooperation of members in expanding the library's holdings. Cooperation from architects has been generous and heartening and at school year's end, this library totaled 600 volumes. The most important contribution of books came from Mrs. Tom M. Danahy, who gave the architectural library of her son, the late Tom Danahy, Jr. She has also offered the Department beautiful drawings which Mr. Danahy did for architectural competitions in the 1930's. These drawings will be exhibited next autumn.

The UNM Student Chapter of AIA, under the presidency of Hartley W. Alexander, has had an active year. Several programs of more than campus interest were arranged. In January Dr. Spain, Superintendent of the Albuquerque public school system, spoke on "A Client's View of the Architect." Dr. Spain pointed out the responsibilities and problems faced by educational committees in connection with school building programs. He also discussed the effect of the school building on a child's attitude toward school.

In December, Mr. Miles Brittle, Sr., spoke to the chapter on the AIA as it relates to the profession and to students of architecture. Mr. Wakefield of the Structural Clay Products Institute spoke before the February meeting; his talk, "Aesthetics in Masonry," was accompanied by two short film and colored slides. In March, John Conron illustrated his remarks on "The Architecture of South America" with color slides taken on his architectural pilgrimage to that area.



Fifth year thesis: An Airport Park for Albuquerque

Richard Waggoner



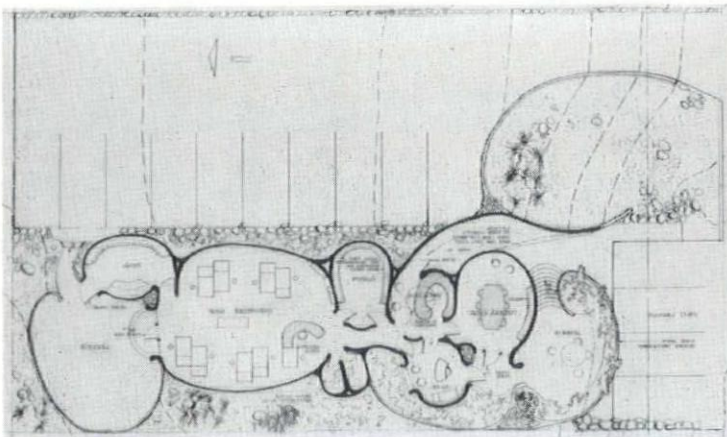
Above. Third year: New Mexico Home Builders Competition

Jack Barkley

Page seven. Fifth year: Collaborative problem:

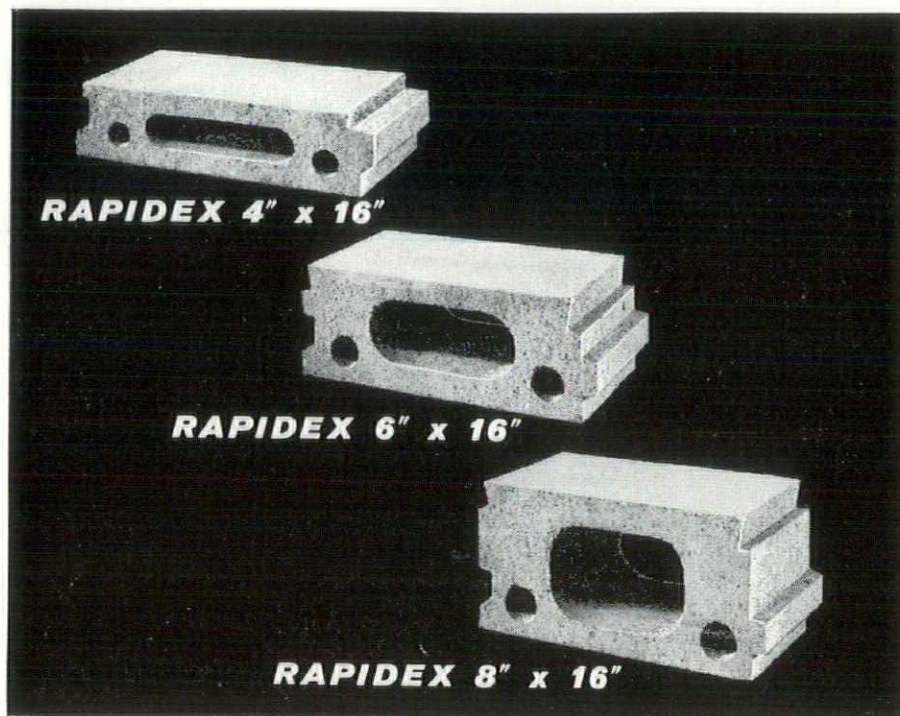
Redevelopment Design for Downtown Albuquerque

Below. Fourth year: An Architect's Office — David Blake



The following gifts and awards were announced at the annual award banquet on May 28.

1. New Mexico Chapter AIA scholarship. Architectural book and \$150.00 (one semester's tuition)
Winner: William Riley Sims
2. Kinney Brick Company Scholarship in Architecture
Winners: \$250.00 Philip Edward Franks
\$250.00 Jack Lavern Barkley
3. Architectural Design Competition
\$100.00 Richard Waggoner
\$ 75.00 Andrew Bol
\$ 37.50 Arthur Fu
\$ 37.50 Stanley Moore
4. New Mexico Home Builders Competition
First prize \$100.00 Harold Monroe Dean
Second prize \$ 75.00 Jack Lavern Barkley
Third prize, tie \$ 25.00 William H. Alexander
\$ 25.00 Roger Gene Camillo
\$ 25.00 Michael D. Clark
5. New Mexico Home Builders, Popular vote at homeshow
Frank Stubbs \$50.00
Winner: Frank Stubbs \$50.00
6. Tile Council of America Competition
Winner: Jack Lavern Barkley \$50.00
7. Allied Arts Competition, Illumination Engineering Society
First prize \$25.00 Manuel Fernandez
Second prize \$15.00 Jesse T. Holmes, Jr.
Third prize \$10.00 Philip Edward Franks
8. Architecture Faculty Awards—
A current architectural book
First year Student Terry Timler Cochrell
Second year Student James Turner Miller
Third year Student Michael D. Clark
Fourth year Student Philip Edward Franks
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9. Davis Brothers, Inc. Competition
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Third prize \$10.00 George Riley Bales
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Winner: Landis Eugene Bebermeyer
11. Vemco drawing instruments
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12. Reynolds Metals Company
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13. American Concrete Institute
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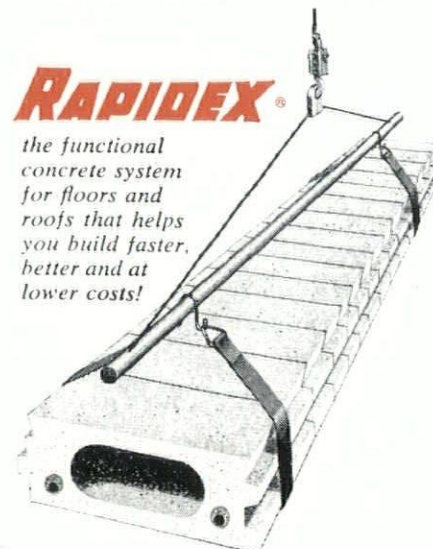
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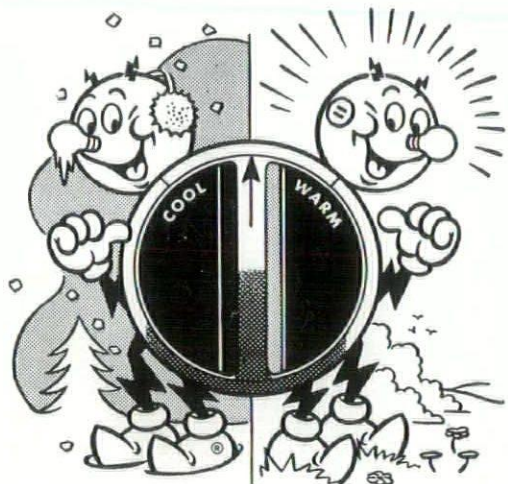
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EL ORTIZ HOTEL, Lamy, N. M., 1909, Louis Curtiss, architect. Demolished.

For well over a half a century a traveler's first impression of the American Southwest was through one of the many Atkinson, Topeka and Santa Fe Railroad stations and the associated hotel and restaurant operated by the Fred Harvey organization. Here the eastern or midwestern traveler was drawn into the romantic world of the Spanish conquistador and equally unfamiliar world of the Pueblo and Navajo Indians. On alighting on the platform the visitor encountered not the usual neo-Roman or neo-Renaissance station so characteristic then of the eastern sections of the country, but instead he was faced with a low two or three story structure, almost domestic in character. He encountered no overpowering piers and columns, no dentils and wreaths, no putti or cupids, but rather he found before him a simple unpretentious stucco covered building, often enclosing small intimate gardens and court yards, with shaded loggias, textured brick and tile floors, broad fireplaces and wood beamed ceilings.

These structures seemed to fit so naturally and unostentatiously into their Southwestern environment that little conscious thought was given to them as rather

remarkable examples of architecture—examples which not only personify our age, but which in many ways have made a notable contribution to the American architectural scene. With a certain degree of historical perspective now available it is possible to look again at these station-hotels and in the process discover that a good number of them entail an unusual synthesis and expression of architectural ideas. At first one tends to think of them as characteristic examples of Spanish Colonial eclecticism, yet a second glance well establishes that such is hardly the case. In truth they may be thought of as instances of Neo-Rationalism—the same architectural vocabulary arrived at by such early twentieth century architects as the Europeans Adolf Loos and Josef Hoffman, or as the California architect, Irving Gill. Traditional features—occasional projecting vegas, heavily articulated walls, reminiscent of adobe construction, arcaded porches and passage ways—are often to be found, but these are grouped together and assembled in a highly original fashion. Coupled with these elements are features obviously derived from Bungalow and Craftman traditions of the West Coast

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EL NAVAJO HOTEL, Gallup, N. M., 1916-17, now demolished.
E. A. Harrison, architect.

View from train platform
Writing Room



and from the work of the midwestern Prairie architects, especially of course from the buildings of Louis Sullivan and Frank Lloyd Wright. To be sure purely picturesque elements are to be found on many of these buildings, yet the totality of their visual effect is that of simple geometric shapes and forms. As objects existing in space and as objects enclosing space these series of southwestern railway station-hotels do not belong to the Spanish Colonial revival phase of American architecture, but rather they are decidedly an aspect of the early modern movement in American architecture.

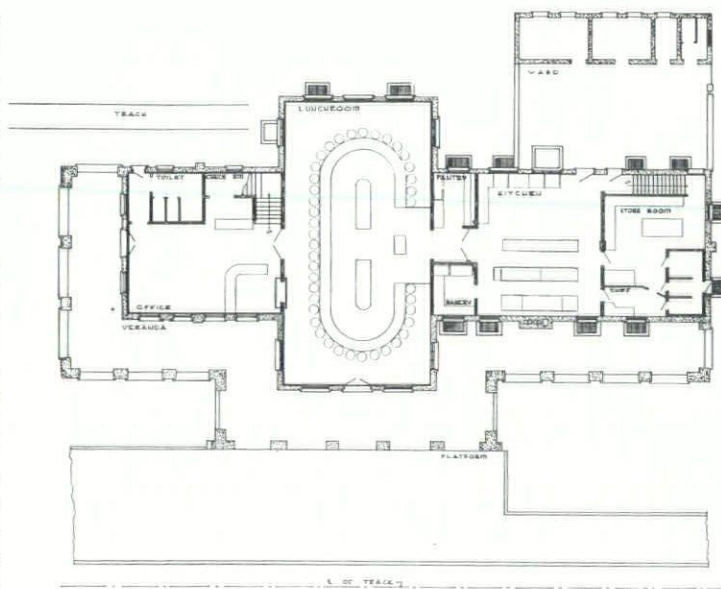
The most outstanding examples of Atchinson, Topeka and Santa Fe Railroad-Harvey Houses were those constructed during the first two decades of this century at Lamy, Albuquerque, Las Vegas (New Mex.) Vaughn and Gallup. In some cases the Railroad Company engaged its own personnel to design the building—an example of this being the El Navajo Hotel at Gallup, which was designed in 1916-17 by E. A. Harrison, the railroad's chief draftsman. There are a number of instances though where outside architects were commissioned to design the station-hotels—Myron H. Church of Chicago produced the plan of the Las Chavez Hotel at Vaughn in 1908-09, and Louis Curtiss of Kansas City was the architect for El Ortiz at Lamy.

The El Ortiz Hotel at Lamy is unquestionably the most romantic and in certain ways the most eclectic with its false vega ceiling, its portal and completely enclosed court yard. The El Navajo Hotel at Gallup entails the most vigorous modern statement. In the latter building one discovers horizontal and vertical grouping of windows, "cubistic" handling of walls and projecting balconies, the three tasseled pair of lights attached to the main block of the building, all of which were design motifs which had become the vocabulary of the early modern movements in European and American architecture.

In the end though the real fascination of either the El Ortiz or the El Navajo, or for that matter the Alvarado in Albuquerque, is the impression one comes away with that these buildings are neither fully committed to an eclectic or modern point of view. Instead the governing features seem to have been a concern for human-oriented scale, a deep feeling for natural textures and materials, and a desire organically to integrate the building to its natural and historical environment; features which are all too often missing in our present architectural scene.

An excellent example of one of the Harvey Houses which expresses what we could call an architectural middle ground is the Las Chavez Hotel at Vaughn. Like many of these buildings the one at Vaughn has unfortunately been long abandoned. The change from coal to oil burning train engines has eliminated the importance of the town as a railroad repair center, and added to this is the fact that the community has never developed, as was originally planned, as a major center for the shipment of livestock.

Still, even in its rather ruinous condition, with fallen stucco, broken roof tiles and boarded windows, the hotel stands out as a vigorous architectural statement. A close and more detailed examination of the building reveals an intriguing synthesis of stylistic ideas which were current during the first two decades of the



Plan, LAS CHAVEZ HOTEL, Vaughn, N. M.

century. The basic form of the structure with its plain rough stucco surfaces and its almost complete elimination of mouldings around doors and windows is highly reminiscent of the Neo-Rationalism of the California Architect Irving Gill or of the work of the Austrian architect Adolf Loos. On the other hand the low pitched gable roofs with their extensive overhangs, projecting beam ends and exposed rafters are similar in spirit to the bungalow houses of the brothers Charles and Henry Greene of California. The few purely historical details such as the row of arched openings of the veranda, the brackets which support the small balcony on the northeastern side, the three cast stone ornaments on the same side and the stepped parapets are lightly submerged into the overall mass of the building, and in no way do they dominate the design. This same straightforward approach to design also occurs in the interior, where a few stained glass windows form the only significant non-structural embellishment.

From an historical point of view the Las Chavez Hotel represents a significant and at the same time a rather unknown aspect of early twentieth-century architecture. It aptly demonstrates that the "Progressive" designs of Frank Lloyd Wright, Irving Gill, Bernard Maybeck and the Greene brothers were not as unique as we have come to think of them. For it is slowly coming apparent that during its first years the early modern movement in American architecture had come very close to establishing itself as an accepted vernacular tradition. When a history of the architecture of these decades (1900 to 1920) is finally written the Harvey Houses of the Southwest will unquestionably occupy an important place.

—David Gebhard



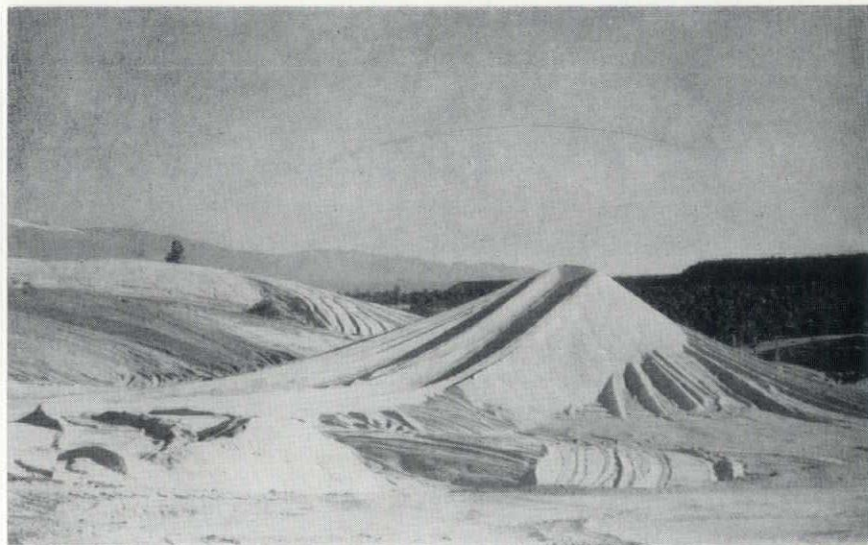
LAS CHAVEZ HOTEL, Vaughn, N. M.

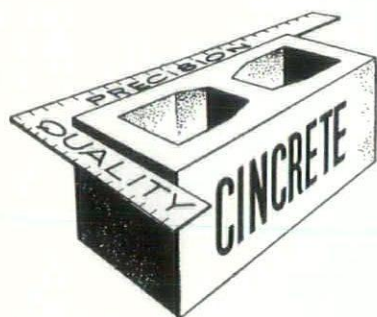
Side View

This is the first in a series of three articles on the architecture of the Fred Harvey Houses in New Mexico. The next article will be concerned with a detailed presentation of the El Ortiz Hotel at Lamy, designed by Louis Curtiss. All of the illustrations plus the factual information relating to the Harvey Houses was made available through the kindness of the Fred Harvey System and the Atchinson, Topeka and Santa Fe Railroad. The author is particularly indebted to the help of Mr. Stuart Harvey, Mr. T. A. Blair, Mr. Ralph W. Ater and Mr. Tom Menaugh. The photos of the El Ortiz Hotel and the exterior of the El Navajo Hotel were taken by Edward H. Kemp, and the photograph of the interior of the El Navajo was taken by Edward J. Davison.

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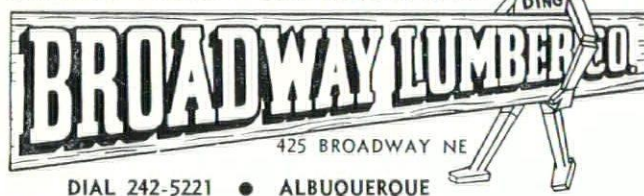
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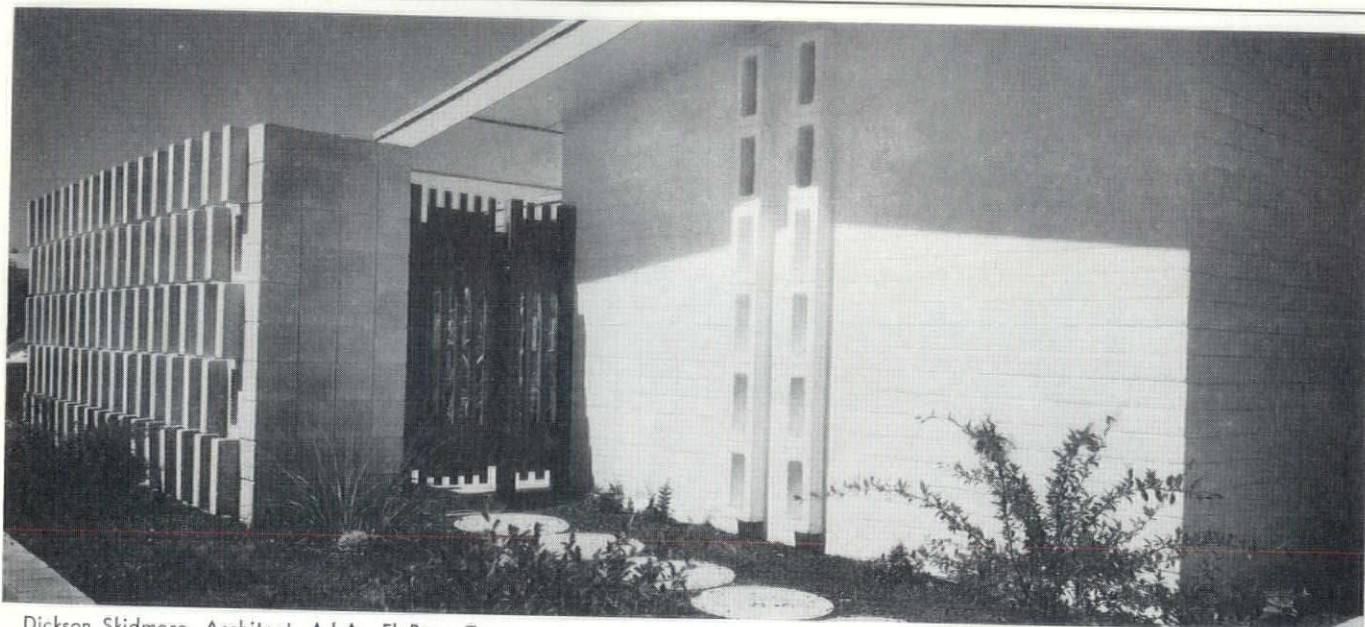
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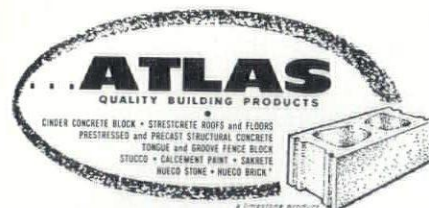


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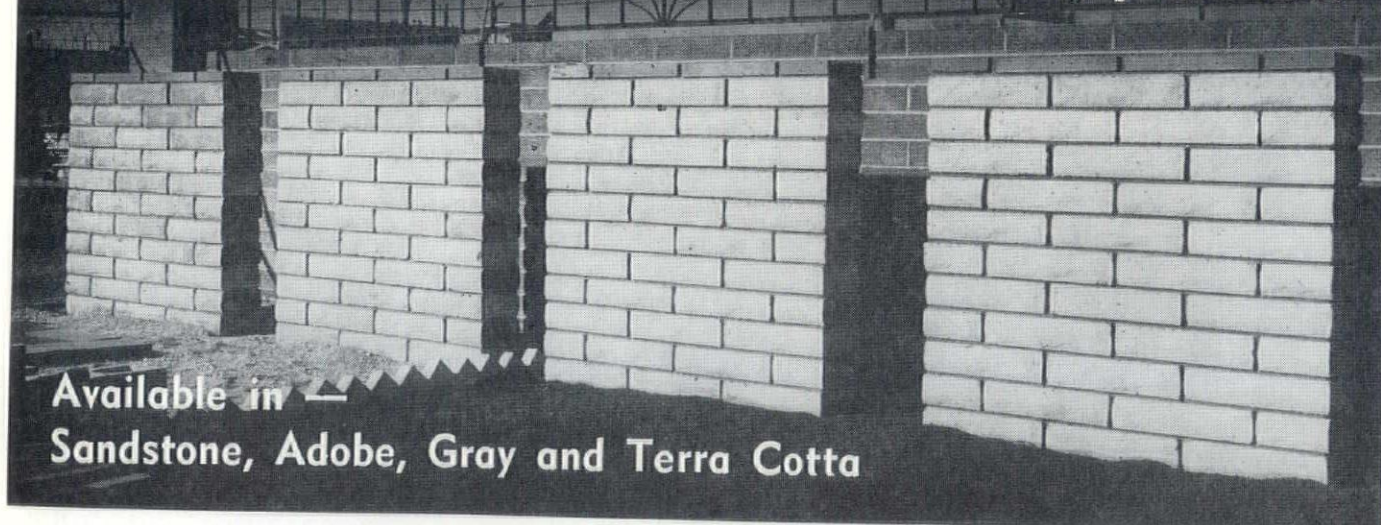
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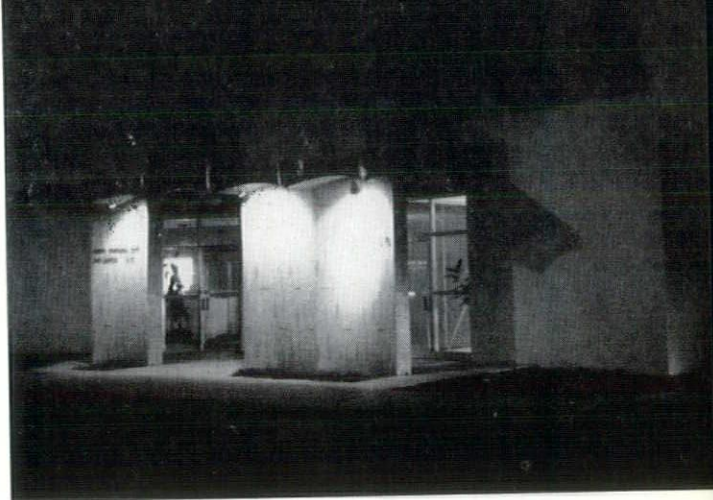
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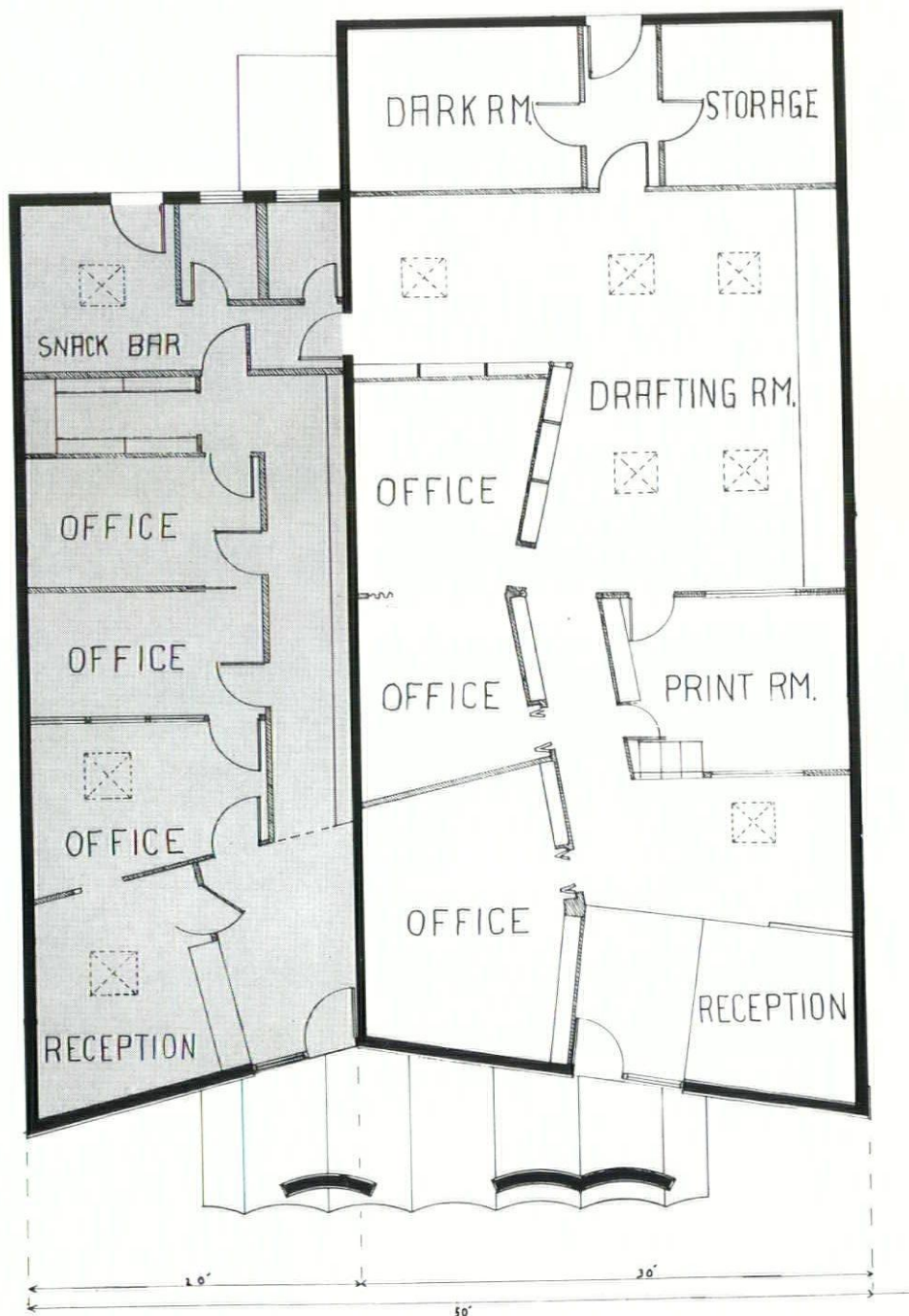


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Constructed in the winter of 1961, the Carlsbad office of Kern Smith, President of the New Mexico Chapter of AIA, provides a 2,000 square foot architectural office as well as rentable office space of 1,100 square feet. The plan is integrated so that the two offices share a coffee room and toilet and heating facilities.

The straightforward concrete block structure is enlivened by a playful portico of scalloped pylons faced with ceramic tile. The portico roof is fronted by a steel fascia also with a scalloped design. The building's facade is covered with fulget wall tile. The sharp shadows of these undulating forms create playful shapes against the rectangular mass of the structure.



The following opinions by Peter Blake, managing editor of ARCHITECTURAL FORUM, were presented at a panel discussion, the second of a series sponsored by the Graham Foundation for Advanced Studies in the Fine Arts, Chicago, 1961. We wish to thank ARTS AND ARCHITECTURE for permission to reprint this portion of their coverage of the symposium (February, 1962) and we appreciate Mr. Blake's willingness to be quoted.

I am delighted to find that Philip Johnson thinks the chaos of cities is delicious. I also note that he lives in splendid isolation in the middle of a forest about 50 miles from New York, where I happen to live. As a matter of fact, about 70 per cent of all Americans today live in towns and cities. They live there in environments that are so squalid, so offensive, so foul as to constitute a national disgrace. There are a great many political and economic factors that have contributed to the squalor. There is, for example, the fact that we have never developed a consistent land policy. Unlike water and air, land is privately owned and subject to wild and unrestricted speculation. As a result, no builder of an office building or an apartment house can afford *not* to cover every square inch of the site with great blobs of steel and concrete, without regard to neighboring structures and other people's needs for open space. There is also the fact that buildings have become machines for making money, and quite legally so. This, I believe, is the first time in the history of mankind that the criterion for success of a building has been its financial return. No civilization has ever been created that way, and no civilization ever will be. And there is finally the fact that the kind of power which built Paris and Florence has passed. Political power has been diluted by popular democracy and economic power by the income tax.

So as we face the prospect of vast super cities, extending uninterrupted from Boston to Washington, from San Francisco to Los Angeles; we have planning commissions without a shred of authority—and this may be a fine thing. We have buildings created merely because there is a bigger profit in making buildings than in making buttons. And we have architecture being shaped not by architects but by tax accountants and mortgage bankers. All this I think is true more or less. But we are concerned tonight with architecture and so I want to ignore these depressing facts and talk about what architecture could, but does not always do, to improve this mess in which we live.

If architecture is anything at all, then I think it is order. If architects were responsible to the crisis of chaos then they would be talking and practicing order above all else. Alas, a good many of them are doing nothing of the sort. Instead of practicing order, they're playing with mud pies; they're creating splinter groups; they're practicing hucksterism. Just look for a moment at all the big and little movements we've had in architecture since 1945. We've had New Empiricism, Regionalism, Romanticism, Neo-classicism, Brutalism and

even Chaoticism. We have grilles, and shells and domes and vaults and arches and zigzags. We've had action architecture and symbolism — and what symbolism! There have been oysters and eggs and whales and turtles —and some of them exhibited even at the Museum of Modern Art. And we now have a whole new repertory of symbols which I, for one, will not discuss in mixed company. In short, a great many of the best known architects have been concerned primarily not with statements about order or with the creation of lasting values. They've been concerned instead with making statements about themselves and with being different. And they've been most concerned with being different before any of their competitors could beat them to it by being even more different.

The result is that the image presented by modern architecture today—and you can see I'm beginning to slip into huckster language myself — is an image of chaos. Architecture is not, as it should be, the public conscience of our cities. I don't believe we should really blame the architects for becoming so greatly concerned with being the firstest with the mostest. They're not the only ones. Painters who still paint like the late Jackson Pollock are considered *passé*; after all, he used paint. I predict that very shortly there'll be an exhibition on 57th St. in New York of nothing but blank walls. And a famous critic will give this movement a resounding new name—Inaction painting or Non-painting. We already have non-music, of course. A gifted composer who is very fond of headlines recently performed his latest work, a composition which consisted entirely of four-and-a-half minutes of silence. Some say it was his best work. And so it goes until finally we have Non-architecture. Not the creation of lasting values, but the deliberate creation of shock effects. Not the creation of monuments to order and sanity, and possibly even to a better world, but the creation of sensations that will make headlines, at least until the next mud pie hits the headlines.

I've concentrated upon a very small but a very vocal and well advertised segment of American architecture and ignored those many architects who have consistently stood for order. It seems hardly necessary in this city of Sullivan, Burnham and Mies, and on this particular campus, to point out how powerful a moral force for order architecture can be. I can only tell you that since the Seagram Building has been built in New York, every building has been judged by its standard. It may be that architecture is a moral force that cannot long hope to save our cities. Indeed, I doubt very much that it can. But if architecture becomes the plaything of a frantic fringe, then I am certain that our cities are doomed.

Later in the discussion Mr. Blake observed that: one of the problems with city planning is not only that we tend to segregate different functions of the city into different areas, but we also segregate different parts of planning and allocate them to different departments. I believe that the man in charge of planning New York City's highways has never talked to the Planning Commissioner of New York City, so that there is a vast high-

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way program which is about to string spaghetti all around City Hall, and the Planning Commissioner has never looked at it. This will surround a great complex of new buildings for which there is no master plan. So you have not only a great number of planners, you've got all kinds of planning specialists all fighting their own little battles—one building highways to make it possible to see the waterfront, another one building plazas which no one can reach without getting run down, and someone else building apartment houses with great recreation areas in which children get waylaid.

—Peter Blake

Also participating were:

Ulrich Franzen who had a little to say!

Paul Rudolph who had less to say!

Philip Johnson who said almost nothing!

BOOK REVIEW

**THE DEATH AND LIFE OF AMERICAN CITIES,
OR WONDERFUL TOWN REVISITED**

Remember the Movie, *My Sister Eileen*? It was later adapted into a smash Broadway musical, *Wonderful Town*. Both told of the wonderful adventures two girls from the middle west had when they moved into a Greenwich Village basement. Because their only window looked out on the sidewalk, their virtue remained fairly well intact from onslaughts by everyone from the Brazilian Navy on down to the neighborhood wolves. Now this theme has gone full circle and been adapted into a book again. The book is called *The Death and Life of American Cities*, by Jane Jacobs. Miss Jacobs, an enchanted resident of Hudson Street, in the western part of the Village, may well have been technical advisor on the movie too, for in her book there is a little number called "Ballet of the Sidewalks" that would be a natural for Jerome Robbins. Here children skip and play on the sidewalks, "neighborhood characters" sing out their lines like "Mrs. Moscovitz, there's a package by the delicatessen for you," while benevolent truckers guard the children from "outsiders" and chomp on their hero sandwiches, in a nice folksy way.

All this might lead one to believe that the book is just more heart-warming entertainment, and if you're a slum lord, Robert Moses, or a speculative builder, it's probably even more than that. However, it's not supposed to be just that; it purports to be an attack on the gospels of "conventional planning" as laid down by Ebenezer Howard, Lewis Mumford, Cathrine Bauer, and a whole host of other arch villains. For once, the movie was better than the book. This ponderous volume can best be catalogued as the latest in the current fad of writing pseudo exposes of current dangers to "our way of life." Advertising men got theirs in *The Waste-makers*, suburbanites in the *Split Level Trap*, the *Status*

Seekers, etc.; Foreign Service people in *A Nation of Sheep*, auto makers in the *Insolent Chariots*, and so on down the list. All of these books have a number of things in common. They are written in a breezy, readable, journalistic style, they use individual case histories to show that things are going to hell generally, and they paint a black and white picture of the people they either attack or defend. So, move over, Madison Avenue, Miss Jacobs has just given planners *their* tar and feather job!

To attempt to defend planners against the charges that all urban ills derive from their efforts would be as silly as trying to defend architects against charges that they are solely responsible for all of the deficiencies of tract and high-density housing. As to most of Miss Jacobs' solutions for improved cities; they always lead back to the theme song of the book: "It would be heavenly if everyone lived and thought like us folks in West Greenwich Village."

To be sure, there are illuminating comments in the book, such as the observation that all parts of a city should bring work and leisure closer together rather than having them set off in dull little single-purpose areas either as an occupational ghetto or a grassed sop for people who must dwell in human filing cabinets. However, the valid points Miss Jacobs made could have been boiled down to a 50-page pamphlet, and should have been. These points are either blunted or completely lost in a welter of anecdote, extraneous comment, and a lot of blather about how marvelous life in a middle-class Bohemia can be.

Like the back-to-nature movement described in Thoreau's *Walden*, Miss Jacobs advocates a way of life that requires complete agreement with her philosophy of how to live in a specific environment. It's doubtful that many of us share her over-developed herd instinct to the extent that we would want to live in the midst of crowds, any more than the vast majority of Americans would really desire the life of a woodsy recluse.

Having lived in the Village as a bachelor, this reviewer can understand her enthusiasm about the area's vitality. I can also remember the dirt, the noise, the fumes, the soot, the drunks, the panhandlers, the silly weekend beatniks, and the smelly hallways encountered there. Now that I have children, I can only join the vast majority of Americans who have voted with their feet in favor of fresh air, privacy, space, and quiet. Nevertheless, along with Suzie Wong's Hong Kong, Miss Jacobs' little world remains a nice place to visit—we just wouldn't want to live there. —Albert Solnit

The Death and Life of American Cities.

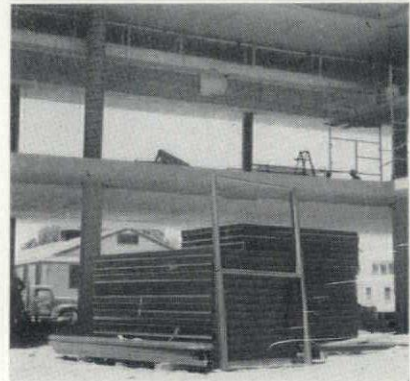
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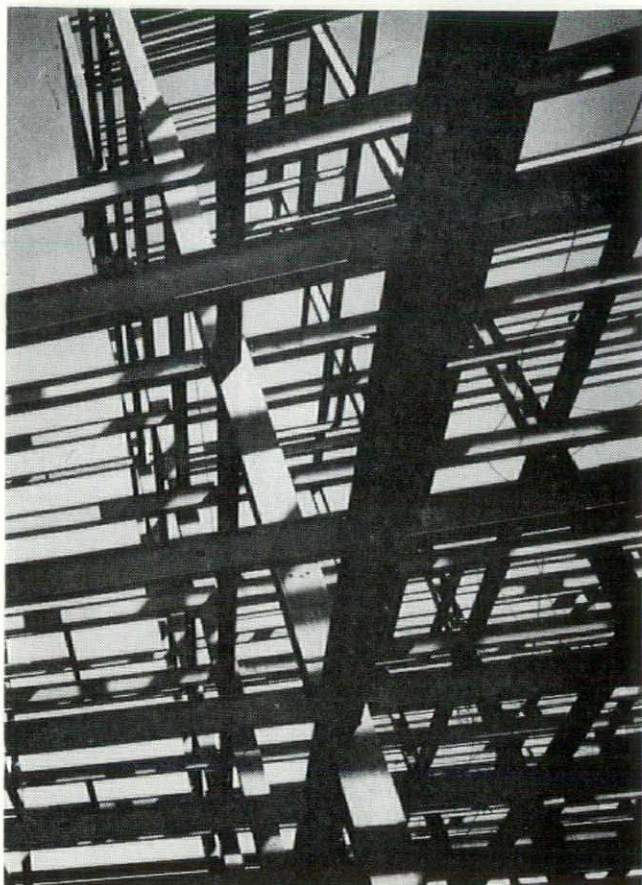
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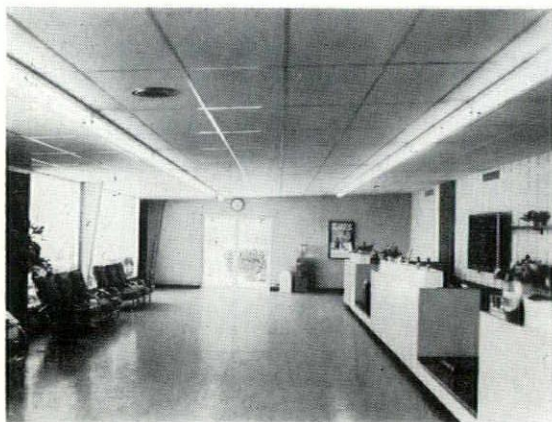
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Joe Wertz, one of the southwest's finest potters, is a retired architect. The retired here means that he is more active now than when he was "active." Mr. Wertz's residence for Paul Rutledge in Santa Fe was included in the 1959 Architecture in New Mexico show sponsored by the A. I. A. and the Roswell Museum. A feature article on The Ceramic Lights created by Mr. Wertz was published in the N. M. A., January, 1960.

The work being shown by Mr. Wertz will all be executed in natural unglazed slays and includes such items as windbells, large planters, bird houses, sculpture groups, and "Zoomorphic" pots.

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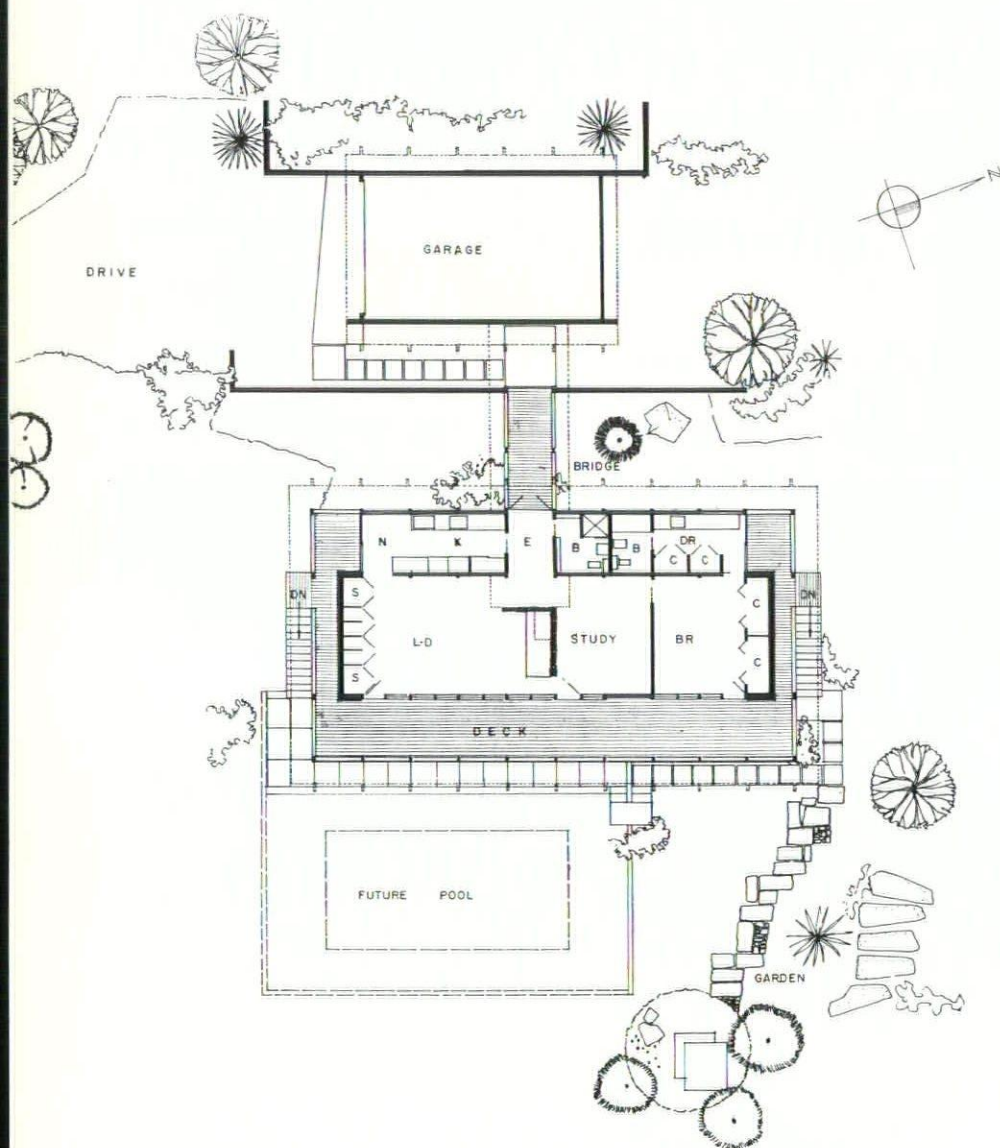
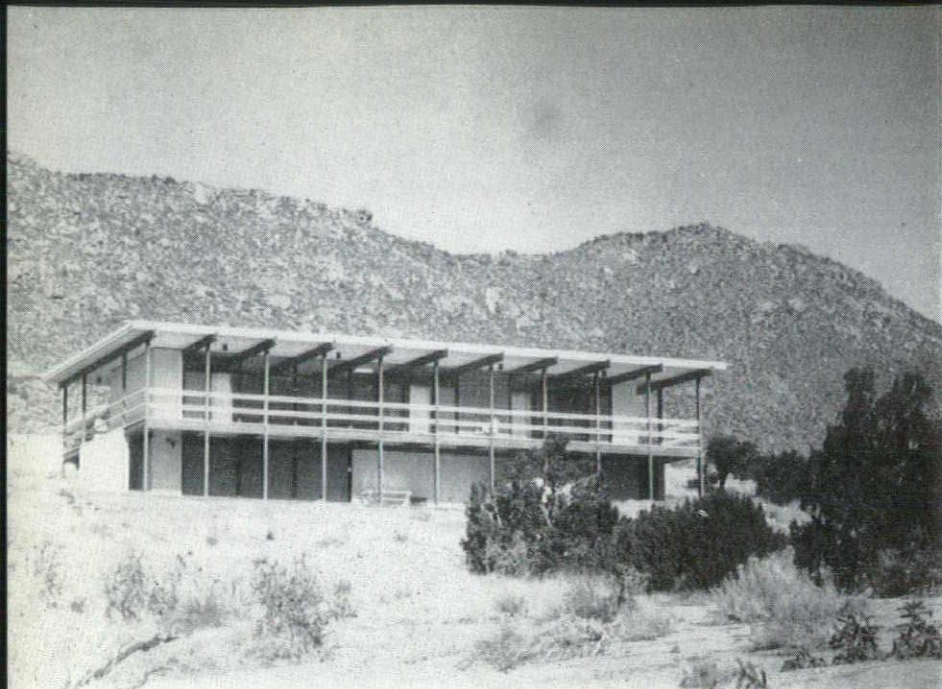
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Designers



The outline requirements of the owners, other than the spaces shown on the plan, were plentiful use of natural woods, minimal stair climbing within the house, built-in stereo-sound system, a copper-hooded fireplace, provisions for a future swimming pool, and full enjoyment of the view.

A location for the house was selected just over the rise of a small knoll. The drive was laid out in such a manner as to screen the major view into Tijeras Canyon until the visitor could first see it from the terrace of the house. The drive leads into a motor court which begins a series of spatial transitions into the house.

The primary approach to the design of this house grew out of the site and the view—the sloping three acres abounds in natural rock outcroppings and desert landscaping, supplemented by a spectacular 360 degree view of Tijeras and Tres Pisos Canyons.

Beginning with the forecourt, a series of spatial transitions leads one into the house. A forecourt at the garage leads to a low trellis-covered bridge over a sunken garden. The bridge serves as a transition between the exterior and interior and as a visual tie to the garage. The trellis of the bridge is carried through the entry at door level, stopping at

N. J. Kruger—Structural

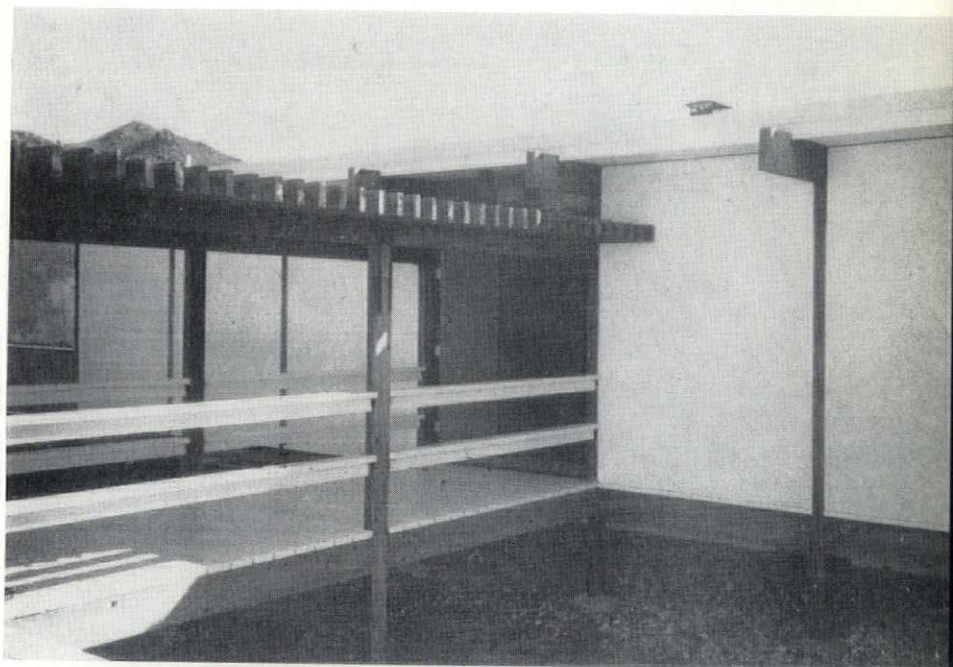
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W. Dean Powell—Electrical

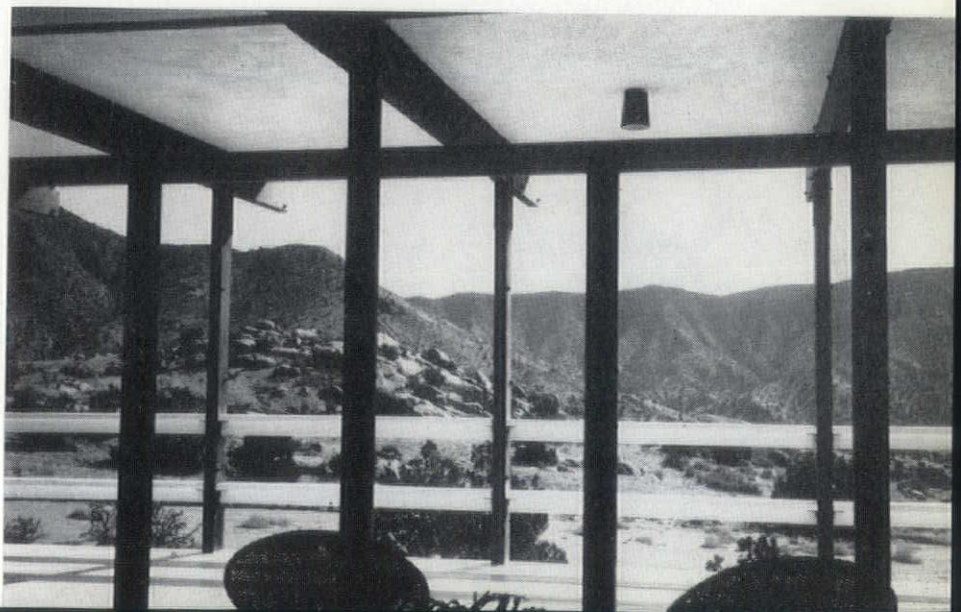
Robert J. Budnick—Photographs



the stone wall of the fireplace. From the entry the space quickly enlarges into the higher living area, its south wall of glass revealing the magnificent view of Tijeras Canyon with massive rock formations edging an arroyo in the foreground.



To take advantage of this view, screening it on the approach, and saving it until the last possible dramatic moment, became a major study—resulting in the house being raised on wood columns of a simple post and beam structural system laterally stabilized by heavy stuccoed masonry end walls. The interior became basically one large room subdivided by one low partition and the fireplace. The main room spaces were serviced by utility areas paralleling on the north—a balcony surrounding the other three sides provides access as well as transition to the exterior. Two cantilevered stairs lead down to the lower levels; the bedroom side to the garden, the livingroom side to the future pool and recreation area—each of these areas end at the arroyo and here the designed space is stopped. The garden terminates in a clump of existing pinon trees within which a future gazebo is planned. The heavy stuccoed masonry base of the house will extend around the pool area as a retaining wall which defines and finalizes the composition of the lower space by ending in the natural grade of the site.



NEWS

Certainly worthy of comment and commendation is the growing trend of firms manufacturing building products to establish scholarships and competition prizes for architectural students. Two company scholarships recently came to our attention. The Monarch Tile Manufacturing Company of San Angelo, Texas, offers two architectural scholarships each year to students in Texas schools. The Blumcraft Corporation of Pittsburgh has announced a \$3,000 student scholarship to be administered by the AIA Foundation. Recipients of this annual award will be selected by the Committee on Education.

On the UNM campus, the Kinney Brick Company offers a scholarship for an architectural student and the Home Builders Association of New Mexico this year again held a competition for the design of a project house and offered prizes totaling \$250.

Gov. Edwin L. Mechem has appointed two architects to the New Mexico State Board of Examiners for Architects. Donald P. Stevens of Albuquerque was named to replace R. W. Graef of Santa Fe, whose term on the Board had expired. Mr. Stevens' term will serve until June, 1964.

Mr. Edwin C. French of Roswell was appointed to fill the vacancy created by the resignation of Frank M. Standhardt of Roswell. Mr. French's term will expire June, 1965.

Bainbridge Bunting, associated with the UNM departments of art and architecture, presented an illustrated lecture on May 28 in Santa Fe on "Early Domestic Architecture of New Mexico." Much of the material for the talk was drawn from the article "The Architecture of the Embudo Watershed" which Prof. Bunting wrote for the May-June issue of the *New Mexico Architect*. The lecture, given in the *placita* of the Agnes Sims Studio, was the first of a series of educational programs sponsored by the Old Santa Fe Association.



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A. W. Boehning, Sr., Architect

1891 - 1962

A. W. Boehning, Sr., was born in Shelbyville, Indiana, on September 27, 1891. Before his army service during World War I, he was a carpenter and builder. He moved to Albuquerque in 1920 and began working with the architectural firm of Trost & Trost, under the U. S. Veterans Bureau of Placement for Disabled Veterans Program.

In 1924, he opened his own architectural office in Albuquerque and designed buildings of all types throughout New Mexico. He held New Mexico Architectural Registration Number Four. Serving on the New Mexico Board of Examiners for Architects from its conception in 1931 until 1950, he was the first Board secretary and later Board chairman.

He served on the New Mexico State Planning Board from 1943 until 1948. He became a corporate member of the American Institute of Architects, when the New Mexico Chapter was formed in 1947.

The architectural office that he initiated in 1924 is being carried on by his two sons.

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INDEX OF ADVERTISERS

Air Conditioning Equipment Co.	29
Albuquerque Blueprint Company	18
Albuquerque Gravel Products Company	12
Albuquerque Testing Laboratory	18
Atlas Building Products Company	20
The Banes Company, Inc.	24
Blue Streak Reproductions	30
Blumcraft of Pittsburgh	2
Broadway Lumber Co.	18
Builders Block & Stone Co., Inc.	18
Builders Specialty Service, Inc.	23
Crego Block Co., Inc.	20
Eckerts, Incorporated	14
Eggers, J. C. Company	6
General Pumice Corporation	17
Kinney Brick Company, Inc.	18
Lath & Plaster Supply	12
Lavaland Heights Block Co., Inc.	10
Leggette-Bryant, Inc.	30
McCaffrey-Way Materials & Supply Co., Inc.	14
Martin Marietta	25
Miller & Smith Mfg. Co., Inc.	24
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New Mexico Pipe Trades Industry	22
Edgar D. Otto & Sons, Inc.	32
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Portland Cement Association	1
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Stryco Sales, Inc.	28
Wellborn Paint Mfg. Co.	29
Western Empire Builders Supply	30



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